

THE WARBLER

AN EDUCATIONAL WEEKLY

ISSUE

04

MAY 5, 2020

Dear Student, Artist, Thinker,

As the APAEP team brainstormed about themes for our weekly newsletters, I was quick to add Music in Alabama. When I was young, the Commodores (Tuskegee) and Alabama (Ft. Payne) were staples. I did not listen to them because of the state. I just liked it. Add Emmylou Harris, Clarence Carter, Hank Williams, Odetta, Martha Reeves, The Temptations, The Alabama Shakes, Jimmy Buffett, the Drive-By Truckers ... the list goes on and on. I did not come to know these musicians (and a whole trove of others) until I started studying history and paying attention. I remember finding the Alan Lomax recordings and then from there digging into the phenomenal influence of Alabama blues musicians like Big Mama Thornton.

Place influences so much of what we become and how we perceive and interact with the world. What is the “place” of Alabama? If you consider the rich legacy of music and musicians in this state, maybe you will wonder what created and inspired all these musicians? Maybe you will even find memories of music in your life—from festivals or church or a front porch on a Saturday evening with friends and family making music together.

Inside, you will find some great articles about music in Alabama. You will also find a poem by my dear friend Ross Gay. (Some of you might even remember Patrick Rosal from when he came to visit classes at Tutwiler and Frank Lee.) If you can, find a space to read this poem outloud—to yourself or even to a whole bunch of people. Read it several times, and as you read, find the music in his words. Look at how he gathered his words and the sounds of them stacked next to each other. The poem is certainly words on a page, but it is also full of music.

Continue to try and take care, and maybe in the process, find a little new music around you.

Kyes Stevens and the APAEP Team

“After silence, that which comes closest to expressing the inexpressible is music.”

ALDOUS HUXLEY // writer and philosopher



WORDS INSIDE

FROM “MUSCLE SHOALS” ...
cherry-pick | selectively choose (the most beneficial items) from what is available

bedrock | the fundamental principles on which something is based

boon | a thing that is helpful or beneficial

FROM “TRADITIONAL MUSIC” ...

communal | shared by all members of a community; for common use

secular | denoting attitudes, activities, or other things that have no religious or spiritual basis

repertoire | a stock of plays, dances, or pieces that a company or a performer knows or is; prepared to perform; a stock of skills or types of behavior that a person habitually uses

...



HISTORY

Muscle Shoals Studio

A History of the Soul of America

BY PAUL MCGUINNESS | Published on April 27, 2019 in DiscoverMusic

On the bank of the Tennessee River, about halfway between Memphis and Atlanta, lies the town of Muscle Shoals. The Yuchi Indians called the Tennessee “the river that sings.” Legend told of a woman who lived in the river and sang songs that protected her people.

Rick Hall grew up in a house with a dirt floor in the nearby Freedom Hills. The death of his first wife in a car accident hit Hall hard. He lost himself in drink and in music, joining a local band and writing songs in the car he now called home.

Hall struck up a songwriting partnership with another local musician. Together with a local businessman, they formed a publishing company. The three young men set up an improvised recording facility above a drugstore in nearby Florence, Alabama, in order to demo their songs. This was the beginning of FAME (Florence Alabama Music Enterprises).

Soon FAME studios began to attract musicians and songwriters looking to make a name for themselves. But as Hall began to establish a reputation and scored more hits, the regular musicians he had been using grew tired of their poor wages and left. Hall's second house band would, however, prove to be worth their weight in gold. With Jimmy Johnson on guitar, David Hood playing bass, Roger Hawkins on the drums and Spooner Oldham playing keyboards, the group came to be known as the Muscle Shoals Rhythm Section, or The Swampers.

The Muscle Shoals style fused hillbilly, blues, rock'n'roll, soul, country and gospel, to create a sound that cherry-picked the best features of each to forge something new. The playing was light and loose, the songs melodic and full of stories. And through it all was deep passion and grit.

It's worth remembering that this all took place against a backdrop of the civil-rights struggle, and blatant racial aggression. In the recording studio, however, blacks and whites worked together.

FAME brought Aretha Franklin to Muscle Shoals in 1967. She and The Swampers struggled at first to find a groove, but once they hit it, everything changed. The first song they recorded at FAME together was ‘I Never Loved A Man (The Way I Love You)’, and it would become Franklin's first hit record.

Sessions in 1968 would introduce the talents of a young guitar player called Duane Allman. After injuring his elbow in a horse-riding accident, Allman had

turned to bottle-neck guitar playing in his reduced mobility. One day Allman suggested that he cut a cover of ‘Hey Jude’. Everyone thought Allman was crazy to want to cover The Beatles, but the finished record would be one of the greatest covers of any Beatles song. Various musicians that hung around at FAME began to jam together with Allman. This was the genesis of The Allman Brothers Band, which would be the bedrock of all Southern rock.

The times were very much a-changing by now, however, and the Muscle Shoals Rhythm Section decided that this was the right moment to tell Hall that they were going into business in direct competition with FAME. Hall himself admitted that he may have shot himself in the foot.

And so it was that the Muscle Shoals Sound Studio was founded on Jackson Highway in Sheffield, Alabama by The Swampers.

It took almost a year for things to take off, but in early December 1969, The Rolling Stones booked into the studio to kick off what would become their Sticky Fingers album. Keith Richards explained that it was match made in heaven: “The sound was in my head before I even got there. And then, of course, when it actually lives up to it and beyond, then you're in rock'n'roll heaven, man.” The band took advantage of being in blues territory to cut Fred McDowell's ‘You Gotta Move’, before tackling their own ‘Wild Horses’ and ‘Brown Sugar’.

The boon the studio got from the Stones' sessions can't be underestimated. Muscle Shoals became the 70' Funk Factory, while at the same time attracting the biggest names in pop and rock, from Paul Simon and Art Garfunkel to Rod Stewart to Elton John.

Soon they picked up Lynyrd Skynyrd. But, unable to secure a label for the record, they regrettably had to let the band go, shortly before they became huge. However, The Muscle Shoals guys were immortalised in Lynyrd Skynyrd's legendary single ‘Sweet Home Alabama’:

*Now Muscle Shoals has got The Swampers
And they've been known to pick a song
or two (yes they do)
Lord they get me off so much
They pick me up when I'm feeling blue,
now how 'bout you? ●*



A POOR WOMAN
WAS WALKING
DOWN THE
STREET WHEN
SHE SAW A RICH
LADY. THE POOR
LADY SAID TO THE
RICH LADY THAT
SHE KNEW EVERY
SONG IN THE
WORLD. THE RICH
LADY SAID SHE
WOULD GIVE THE
POOR WOMAN
A THOUSAND
DOLLARS IF SHE
COULD THINK OF
A SONG WITH HER
SON'S NAME IN IT.
HER SON'S NAME
WAS DERAHA.
SOON THE POOR
LADY BECAME
A THOUSAND
DOLLARS RICHER.
**WHAT SONG
DID THE POOR
LADY SING?**

www.riddles.com

🔊 Edited for space.

PERSONAL HISTORY

Alabama Shakes' Brittany Howard on Small-Town Life, Big-Time Music

FROM FRESH AIR, NPR | January 28, 2016

Brittany Howard, the lead singer, songwriter and guitarist with Alabama Shakes, says she still remembers the day she decided to start a band. She was 11 or 12 and attending a concert in her school gym put on by some classmates (including future Alabama Shakes guitarist Heath Fogg).

"Probably about 50 kids showed up that night, and we watched them play and ... it was like having a double life. It was like watching a James Bond film. I didn't know these kids had these talents ... I was like, 'That is what I want to do,' because I was so amazed."

Howard's family's house was in the middle of a junkyard they owned in the small town of Athens, Ala. Her older sister died of retinal cancer and her family home burned down after being struck by lightning, but Howard says, "I didn't feel sorry for us, because that's just the way life was."

Before she died at 13, Howard's sister taught her how to write poetry and play the piano; Howard taught herself guitar, bass, and drums. Eventually, she joined together with other musicians from her town to form Alabama Shakes. *Sound & Color*, the band's second record, was nominated for six Grammy Awards, and won Best Alternative Music Album.

The songs on *Sound & Color* draw from rock, R&B and psychedelic sounds — a blend Howard says was intentional. "I wanted to explore songwriting and what you can do when you don't pay attention to genre boundaries or anything like that," she says. "I just wanted to be free to do what I want to do as a musician."

On getting into music

I remember when and where I was when I first heard Pink Floyd. I was 14 years old and I was getting a ride from school, from a senior, back to my house. And they started playing Pink Floyd and I was like, "What is this?" and they explained it to me, and I had never heard any music like that. It wasn't one genre or another; it was just whatever they wanted to create, and I thought it was so interesting. And I started getting into music around that time, like Led Zeppelin, Black Sabbath; I started getting into that kind of music, and I thought, "I been missing everything!" It was like having blinders on. I started really diving into the history of music.

On growing up

We lived down a long gravel driveway, and you're driving through these woods and then you cross a bridge over a creek. And then you keep going up this hill, and on either side of you it just starts filling in with junk cars, newer cars, boats, motorcycles, a shop. My mom was really good at making our home always feel like a home.

We had a lot of different kinds of animals. So it was a really interesting way to grow up, because I would be playing on all of these stacked-up cars, which is super-dangerous, but then I'd also go run around the woods with my dog, and go play in the creek ... The way

I think of it is, you're surrounded by the junkyard. Think of it like a hurricane, and you're in the eye of it. The little patch of grass that has the animals and the little trailer and then the rest was, to me, was like a labyrinth. It was an amusement park.

On her sister's death

Being a kid, never did I feel bad for myself. I didn't know any better. I thought, "OK, I have this sister, she's sick." And really, we just found out, how do we live life? How do I play with my sister? Because she was blind. So we made games. We played. She taught me how to draw. She taught me how to write poetry. She taught me how to play piano. It was just life.

On leaving the South for the first time

I had never seen any real mountains. I had never seen an ocean outside of the gulf. I had never seen snow-peaked mountains or ice and snow on the side of the road. I had never felt really cold wind. I had never seen the desert. I had never seen what the sky looks like in the West. Everything I saw was new, and I got to experience it with the band. ●



Billboard named Brittany Howard its Women In Music "Powerhouse" artist in 2015.

Eric Ryan Anderson/
Getty Images

✎ Edited for space.

MATHEMATICS

Sudoku

#7 PUZZLE NO. 4057060

9		6		4				1
	3							
1			2					
	1			3	6	7	2	
							5	
2						1	9	8
5						4		
					9	5		2
				1	7	6		

©Sudoku.cool

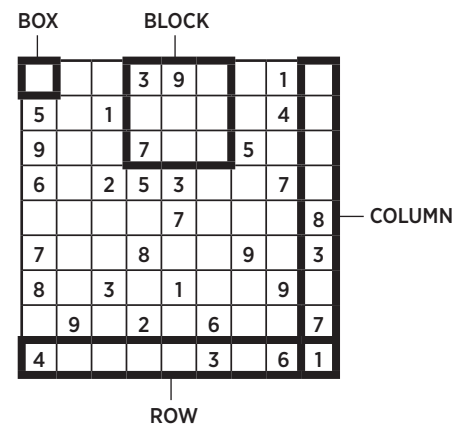
#8 PUZZLE NO. 4057354

6			3		2		7	4
	7					9		
	4	5					6	1
		8		5		4	3	
3					1			
			8	4				6
		1		9				
				7				
9					4			

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SUDOKU HOW-TO GUIDE

1. Each block, row, and column must contain the numbers 1-9.
2. Sudoku is a game of logic and reasoning, so you should not need to guess.
3. Don't repeat numbers within each block, row, or column.
4. Use the process of elimination to figure out the correct placement of numbers in each box.
5. The answers appear on the last page of this newsletter.



What the example will look like solved ↓

2	4	8	3	9	5	7	1	6
5	7	1	6	2	8	3	4	9
9	3	6	7	4	1	5	8	2
6	8	2	5	3	9	1	7	4
3	5	9	1	7	4	6	2	8
7	1	4	8	6	2	9	5	3
8	6	3	4	1	7	2	9	5
1	9	5	2	8	6	4	3	7
4	2	7	9	5	3	8	6	1



"I think music in itself is healing. It's an explosive expression of humanity. It's something we are all touched by. No matter what culture we're from, everyone loves music."

BILLY JOEL

DID YOU KNOW?

Elvis Presley got a 'C' in his 8th grade music class.

Barry Manilow did not write his hit "I write the songs". He did, however, write state farm's "like a good neighbor" jingle.

A British man changed his name to Tim Ppppppppprice to make it harder for telemarketers to pronounce.

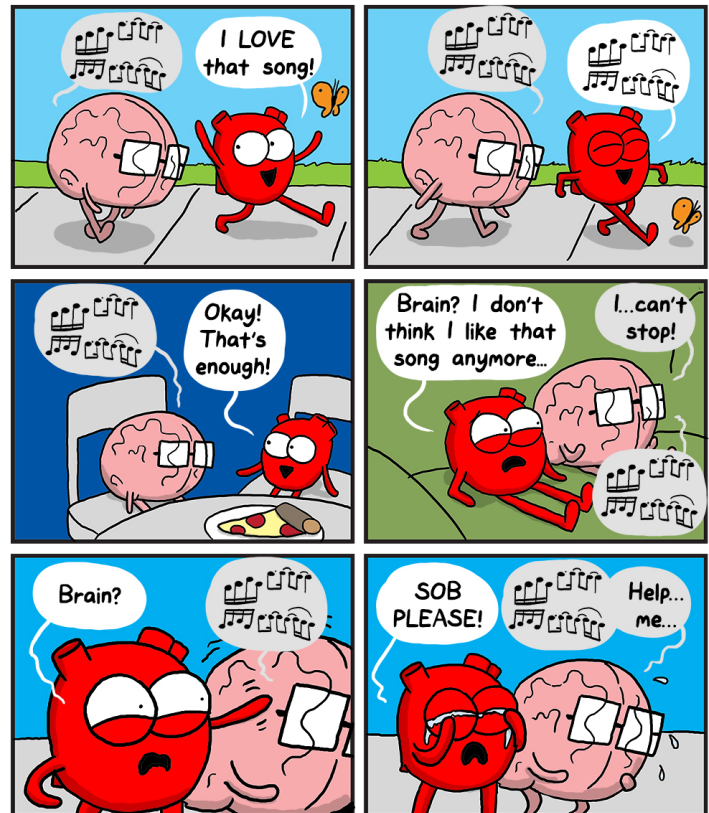
When asked if he knew the speed of sound, Einstein said he "didn't carry such information in my mind since it's readily available in books."

After Outkast sang "shake it like a Polaroid picture," Polaroid released a statement that said, "shaking or waving can actually damage the image."

The Arkansas School for the Deaf's nickname is The Leopards. The Deaf Leopards.

Janis Joplin left \$2,500 in her will for her friends to "have a ball after I'm gone."

In the mid-1980s, Fergie of the Black Eyed Peas was the voice of Charlie Brown's sister Sally.



theAwkwardYeti.com

Source: "101 Fun Facts You Never Knew, Guaranteed to Totally Blow Your Mind" by Parade. *Parade Magazine*. 16 Dec. 2019.

Idiom

“It ain’t over till the fat lady sings.”

Meaning means the outcome of a situation is not assured until the end, one cannot know what the outcome of a situation will be while the situation is still in progress.

Origin The fat lady referred to in the term is a metaphorical opera singer, similar to the character of Brünnhilde in a Wagner opera, which is about the end of the world. It ain’t over till the fat lady sings is often used when discussing sports competitions, which is no surprise, as the term was most likely coined during a sports competition in 1976. During a basketball competition in Texas between the tied Texas Tech Red Raiders and the Texas A&M Aggies, the game announcer, Ralph Carpenter, stated “...the opera ain’t over until the fat lady sings.” This was reported the next day in the Dallas Morning News newspaper, and the idiom caught fire:

Despite his obvious allegiance to the Red Raiders, Texas Tech sports information director Ralph Carpenter was the picture of professional objectivity when the Aggies rallied for a 72-72 tie late in the SWC tournament finals. “Hey, Ralph,” said Bill Morgan (Southwest Conference information director), “this ... is going to be a tight one after all.” “Right,” said Ralph. “The opera ain’t over until the fat lady sings.”

Source: World Wide Words

“I’ve always thought people would find a lot more pleasure in their routines if they burst into song at significant moments.”

JOHN BARROWMAN



I HAVE MANY KEYS BUT
CAN'T OPEN A SINGLE LOCK?
WHAT AM I?

**WHAT KIND OF BAND
NEVER PLAYS MUSIC?**

Source: "101 Riddles That Will Stump You Every Time" by Parade. *Parade Magazine*. 08 Nov. 2019.

ART + CULTURE

A Poem in which I Try to Express My Glee at the Music My Friend Has Given Me

BY ROSS GAY | FOR PATRICK ROSAL

Because I must not
get up to throw down in a café in the Midwest,
I hold something like a clownfaced herd
of bareback and winged elephants
stomping in my chest,
I hold a thousand
kites in a field loosed from their tethers
at once, I feel
my skeleton losing track
somewhat of the science I've made of tamp,
feel it rising up shriek and groove,
rising up a river guzzling a monsoon,
not to mention the butterflies
of the loins, the hummingbirds
of the loins, the thousand
dromedaries of the loins, oh body
of sunburst, body
of larkspur and honeysuckle and honeysuccor
bloom, body of treetop holler,
oh lightspeed body
of gasp and systole, the mandible's ramble,
the clavicle swoon, the spine's
trillion teeth oh, drift
of hip oh, trill of ribs,
oh synaptic clamor and juggernaut
swell oh gutracket
blastoff and sugartongue
syntax oh throb and pulse and rivulet
swing and glottal thing
and kick-start heart and heel-toe heart
ooh ooh ooh a bullfight
where the bull might
take flight and win!

WRITING PROMPT

Music is magical. A familiar song can transport you back to a distant memory and make it feel fresh all over again. Write about a song to which you have a strong emotional connection, one that is associated with a specific experience in your life. What ties that song to that moment? How do you remember those feelings today?

Ross Gay is an American poet and professor. Along with a National Book Critics Circle Award for poetry, he is the author of the New York Times best-selling collection of essays, *The Book of Delights*. He lives in Indiana.

Source: Bringing the Shovel Down (University of Pittsburgh Press, 2011)

Word Search

B	U	L	L	F	I	G	H	T	R	B	S	U	E
F	M	L	L	U	L	E	C	T	R	H	S	R	G
E	U	O	K	L	K	M	L	E	N	K	I	E	R
L	A	F	O	O	O	S	A	N	I	W	I	E	O
E	A	L	L	L	L	T	M	R	T	G	S	I	O
P	G	I	E	E	B	O	O	S	W	E	L	L	V
H	U	G	L	E	G	M	R	U	T	T	E	A	E
A	T	H	S	L	G	P	G	L	O	T	T	A	L
N	R	T	S	B	C	I	O	N	P	G	T	G	I
T	A	S	A	M	P	N	A	T	O	A	E	O	T
S	C	E	M	A	R	G	T	H	O	L	L	E	R
L	K	N	C	R	S	U	N	B	U	R	S	T	T
O	E	W	U	T	L	K	I	T	E	S	A	O	L
L	T	I	P	O	T	E	E	R	T	T	T	I	M

CLAMOR

RAMBLE

FLIGHT

SWELL

STOMPING

HOLLER

ELEPHANTS

TREETOP

KITES

GUTRACKETT

GROOVE

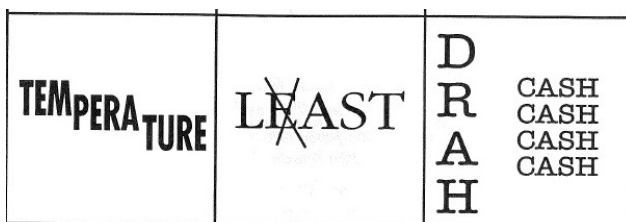
BULLFIGHT

WIN

BLOOM

SUNBURST

GLOTTAL



WORD PLAY

A Rebus puzzle is a picture representation of a common word or phrase. How the letters/images appear within each box will give you clues to the answer! For example, if you saw the letters "LOOK ULEAP," you could guess that the phrase is "Look before you leap." *Answers are on the last page!*

INTERVIEW

‘Almost Home’ Celebrates The Blind Boys of Alabama’s Storied Lives

BY LULU GARCIA-NAVARRO AND NED WHARTON FOR NPR | August 13, 2017

Sometimes, all you have to hear is a few notes, and you know that a voice has been lived in; you can hear a long life of ups and downs, a rich and weathered sound. That is certainly true of singer Jimmy Carter, one of the founding members of the Blind Boys of Alabama. The Grammy-winning group had its recording debut nearly 70 years ago; now, it has a new album, *Almost Home*. Carter and the band’s manager, Charles Driebe, joined NPR’s Lulu Garcia-Navarro for a conversation.

Lulu Garcia-Navarro: Mr. Carter, when you released your debut single in 1948, did you ever think you’d still be recording all these years later? *Jimmy Carter:* I had no idea. And I always tell the people who ask me: When The Blind Boys started out, we weren’t looking for any accolades, awards or nothing — we just wanted to get out there and sing gospel music. But since the accolades came, we were glad to get them! *[Laughs.]*

No doubt. Charles Driebe, as the group’s manager you had an interesting approach to the songwriting on this album. Can you tell us about that? *Charles Driebe:* Well, the life experiences of Jimmy and Clarence Fountain, the group’s longtime leader who’s now retired, are very interesting, varied and long. We interviewed them, and sent those interviews to a group of very good songwriters and invited them to submit songs based on the lives of Clarence and Jimmy. We got about 50 submissions back — really a lot of great songs.

How closely do the lyrics follow those stories? *Driebe:* Well, some of them are direct quotes from the interviews with Clarence and Jimmy. One in particular is the song that Jimmy sings called “Let My Mother Live” — the phrase “let my mother live ‘til I get grown” came directly from his interview.

Jimmy, what was that song about? *Carter:* It goes back — when I went to the school, it was a very difficult school to be in.

This is the school for the blind? *Carter:* That’s correct. And when I went, when my mom took me to the school and when she left me there, I was just overwhelmed. I didn’t know nobody. I didn’t know what to do, and it was just devastating to me. You put your seven-year-old boy in a school [where] he doesn’t know anyone. He’s just up



there. It’s a dreadful, dreadful feeling. And my dad had passed. I just prayed to God that he would let my mother live ‘til I get grown, to see me through my adolescence and younger years. And he did. *Driebe:* And he not only did that, Jimmy — he let your mother live until she was a 103 years old. *Carter:* That’s correct.

My goodness. Mr. Driebe, why was it important to do something like this, do you think? To keep a record like this? *Driebe:* Well, Clarence and Jimmy are the only surviving original members, and the arc of their lives is mirroring the arc of some very important and sweeping changes in America and the American South. They have a unique experience with those changes, and the things that they’ve lived through are very good fodder for songs, let’s put it that way.

Mr. Carter, why did you want to stay on the gospel side? You could have made it big in pop or rock or blues. *Carter:* Well, we could have. But you know, when we started out, we made a pledge. We said, “No matter what, we were not going to deviate from gospel music.” This was what we came out here to do and this is what we are going to do. We had a lot of people who crossed over, and in fact when Sam Cooke crossed over, we were right there at the same time in the same studio. And they offered us the same deal they offered him. But we turned it down, and I’m glad we did.

You’re looking back at such a long career; what’s the meaning of “almost home” for you? *Carter:* Well, we’ve done a lot. I’m just about ready to — I’m not gon’ say when, but I’m just about ready to stop. And so I got a few more things I would like to do before I do stop. But I’m almost home. ●

Edited for space.

HISTORY

Traditional Music

BY JOHN BEALLE | The Encyclopedia of Alabama | Last updated September 11, 2014

In popular usage, the term traditional music is generally defined as the long-standing musical practices of communities and informal social groups. In this sense, traditional music is seen as an expression of the most important concerns of the community. It is common now to find music engaged as heritage, invoking its historical roots as a means to achieve distinctive cultural identity. Alabama has long been considered by folksong collectors as a state rich in traditional music.

This is particularly a result of the waves of Scots-Irish and African peoples that populated the region during the 19th century, whose musical traditions were sustained by the enduring agricultural economy and relative cultural stability. When 20th-century folksong collectors and recording-company talent scouts visited the state, they found a wealth of traditional music still embedded in community social entertainment, religious worship, and communal labor.

Secular Entertainment

Among the Scots-Irish, the fiddle took center-stage. The banjo was brought to Alabama by enslaved Africans and became an important component of African American music. The addition of the banjo gave rise to fiddle ensembles known as string bands. Later, guitars and mandolins were added. Homemade instruments were also important and were made from household implements such as spoons, washboards, and washtubs.

In the post-World War II era, string-band music was reborn as bluegrass, which retained many stylistic features of pre-war tradition. Bluegrass differed chiefly in the introduction of a new banjo style, with three-finger upstrokes using fingerpicks rather than the pre-war down-stroking, or “frailing,” style. A subculture also developed around fiddle contests. Fiddle music has long been associated with community events and outdoor celebrations like political rallies, Fourth-of-July celebrations, and harvest festivals.

Ballads (narrative folksongs) were also important traditional music forms and associated primarily with domestic performance. Alabama’s traditional European American musicians favored a variety of folksong types, including traditional ballads, parlor songs, and lullabies, which also influenced the development of commercial country music. Alabama musicians played an important role in the evolution of both the solo vocalist and performer, as embodied by Hank Williams Sr. of Georgiana, and the distinctive style of country duet singing made popular by the Delmore Brothers of Elkmont and the Louvin Brothers of Henagar.

The earliest African American secular music consisted of chants and field hollers, with stylistic traits that trace back to traditional musics of Africa. Vera Ward Hall and Dock Reed, of Sumter County, were the most celebrated performers of this type of music, and they were featured prominently in the collections of musicologists John Lomax, Alan Lomax, and Harold Courlander. By the end of the 19th century, African American secular music styles had coalesced into an influential new form called the blues, which wedded African musical traditions with popular European musical instruments such as guitar and piano. Blues became a staple of African

RANDOM-NEST

How to Listen to Music | 7 Essential Skills

BY MARIA POPOVA | *Brainpickings*

This outline of perceptive listening is from the wonderful vintage book *Music: Ways of Listening*, originally published in 1982. Perhaps most interestingly, you can substitute “reading” for “listening” and “writing” for “music,” and the list would be just as valuable and insightful.

1. **Develop your sensitivity to music.** Try to respond esthetically to *all* sounds, from the hum of the refrigerator motor or the paddling of oars on a lake, to the tones of a cello or muted trumpet. On a more complex level, try to relate sounds to each other in patterns.
2. **Develop a sense of time** during a musical experience: duration, motion, and the placement of events within a time frame. How long is thirty seconds, for example?
3. **Develop a musical memory.** While listening to a piece, try to recall familiar patterns, relating new events to past ones and placing them all within a durational frame.
4. If we want to read, write or talk about music, we must **acquire a working vocabulary**. Music is basically a nonverbal art, and its unique events and effects are often too elusive for everyday words; we need special words to describe them, however inadequately.
5. Try to **develop musical concentration**, especially when listening to lengthy pieces. Composers and performers learn how to fill different time-frames in appropriate ways, using certain gestures and patterns for long works and others for brief ones.
6. Try to **listen objectively and dispassionately**. Concentrate upon ‘what’s there,’ and not what you hope or wish would be there. In this way you can relate and compare pieces that present different styles, cultures and centuries.
7. **Bring experience and knowledge** to the listening situation. That includes not only your concentration and growing vocabulary, but information about the music itself: its composer, history and social context.

American secular life and was associated with performances in small clubs called juke joints.

In the post-WWII era, the musical style known as rhythm and blues (R&B) emerged, with jazz and gospel influences. Alabama's chief proponent of this style was Willie Mae "Big Mama" Thornton of Montgomery, noted as the first to record the song "Hound Dog," later made famous by Elvis Presley. Other postwar performers adopted a style that blended gospel influences and entered the crossover market known as country soul music. The Great Migration in the decades preceding the 1950s resulted in the transplanting of southern African American musical traditions to northern cities, where they emerged as postwar urban styles associated with soul music and Motown.

Religious Folk Music

Alabama's religious music traditions predate the establishment and development of official denominational hymnals and derive from traditions that came to North America in the 18th century. The earliest European American churches used hymn books that contained only lyrics that worshippers sang to a repertoire of memorized tunes. Singing from text-only hymn books largely disappeared with the adoption of printed music, but Alabama retains a vibrant hymn-singing tradition based on the book *Primitive Hymns*, compiled in 1841, which has never gone out of print. In the late-19th century, the Sipsey River Association of African American Primitive Baptist Churches adopted the book, and it is still used by some congregations there today.

The early religious music of African Americans reflects their widespread adoption of Christianity, with evangelical conversion as a metaphorical spiritual liberation that contrasted sharply with the harsh reality of everyday life in the South. Worshippers incorporated African musical and choreographic elements into their services that became distinctive features of African American Christianity. The spiritual—which blended various influences from African American music with the theological and musical artifacts of Christianity—was the chief sacred musical expression from this period.

The most distinctive tradition of religious folk music in Alabama is Sacred Harp singing, also known as fasola or shape-note singing. This group vocal style is sung from tunebooks printed with accompanying symbols, called shape notes, and is taught in traditional venues called singing schools. The Sacred Harp tradition came to Alabama with the Denson family, who moved to Cleburne County in the 1850s and produced their important revision of *The Sacred Harp* tunebook. In 1934, Judge Jackson of Ozark compiled *The Colored Sacred Harp*, and the book became established among African American singers of that region.

In the late-19th century, gospel music entered Alabama. The African American style of gospel is

considered a 20th-century modernization of the spiritual. As a form of worship, it evolved from congregational singing, featuring call-and-response musical patterns, into performances by choirs.

By the mid-20th century, gospel worship had developed a distinctive form associated with urban churches, with large choirs and virtuoso solo vocalists. A second form was the gospel quartet, an ensemble style featuring a capella singing, close harmony, precision arrangements, and performance in both display and worship settings.

Labor Music

Alabama's earliest labor music included agricultural songs of the Scots-Irish and African-American field hollers and work songs. With industrialization, new song forms arose among the primarily African American workers in coal mines, at the Mobile docks, on the railroads, and in the Birmingham steel mills. African American railroad workers, developed a call-and-response chant that was synchronized to the timing of group manual track labor. African American steel workers developed an exceptional musical culture featuring protest songs sung by quartets. The songs and tunes of the various labor genres reflected the hardships of or provided entertaining relief from strenuous and repetitive manual labor.

Native American Musical Traditions

Alabama's Native American musical traditions were largely removed from the state with the forced expulsion of the Creeks, Cherokees, Choctaws, and Chickasaws, among others, in the early 19th century. Those who remained were not inclined to maintain a visible cultural presence. Today, there is a revival underway, however, with many Alabamians reclaiming tribal identity. Tribal representatives from removal areas encourage and participate in the revival of these musical traditions in Alabama. Contemporary Alabama tribes such as the MOWA band of Choctaw in Mount Vernon and the Poarch Creeks in Atmore, host annual powwows that include music and dance.

Folk Music of Other Ethnicities

Alabama is a diverse state with music from many other cultural points of origin. The concentrations of early French settlers on the Gulf coast and 19th-century Germans in Cullman County would have included musical traditions, but this largely escaped the attention of folklorists and other observers. In recent decades, musical traditions have been documented among recent immigrant groups, especially where there are concentrated settlements and a disinclination to assimilate. Notable are Southeast Asians in the southwest coastal region of Alabama and Latin Americans who have settled throughout the state. The folk music of recent immigrants is an intriguing and fast-changing field that will undoubtedly receive more attention from future scholars. ●



ONE MOMENT
I AM MUSIC,
OR NOISE —
DEPENDS ON
WHO YOU ASK

I ASSURE YOU
THAT I'M HEALTHY,
AND UP TO
THE TASK

BUT THEN COVER
ME WITH WATER
AND SUDDENLY
I RUN DEEP

WHAT WORD AM I,
WITH THESE
MEANINGS I KEEP?

[reddit.com](https://www.reddit.com)

● Edited
for space.

WHAT DOES SOUND LOOK LIKE?

In order to gain new understandings about sounds, we can visualize them. We can also make our own interpretations of sounds through drawing. This allows us to understand sounds in our own personal way and allows us to include all of the information which we think is important.

You can use different shapes to represent different sounds, and different colors or shading to represent different sound textures (timbre). You can place objects higher or lower to represent pitch, and make them bigger or smaller to represent loudness.

Try it yourself | Sit in a noisy area with a pencil and paper. As you hear the sounds around you, try to draw what you think they might look like.

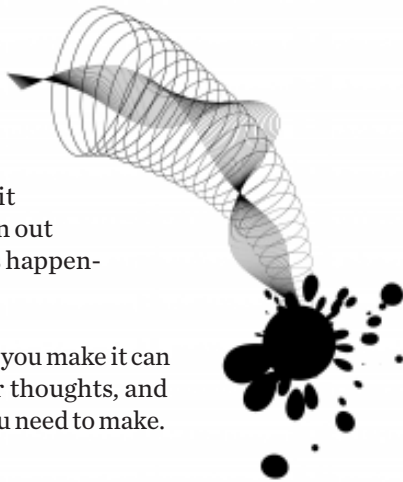
Questions to ask | What shape might they have? *Smooth, sharp, large, small.* What direction might they be going in? *Up, down, side to side.* What color or shading might they have? *Hollow, solid, patterned.* Should there be more than one shape?

Compare Your Drawings | Once you have drawn out these sounds, swap your sketches with a friend. How are your images similar? How are they different? Why might they be different?

Composition Tip | You might find it useful to use drawings of sounds to plan out a composition or make sense of what is happening in a recording.

Sketching out the piece on paper before you make it can be a really useful way to organize your thoughts, and the actions and transformations that you need to make.

Source: Ears2, 2020.



Words of Encouragement

Some words of encouragement during these trying times.

Don't hesitate to start or continue practicing self-care through meditation. Here is a step-by-step guide to begin your practice or a reminder to continue on with it.

How to meditate or clear your mind:

The first step is to take a seat somewhere without distractions or with minimal distractions. A quiet place is good. When you are sitting, you can try sitting cross legged with your palms facing up resting on each of your knees. Begin to relax. Close your eyes. Breathe in out and slowly and deeply; this is an important part. Focus on your breath and let your mind relax. If you start to have thoughts creep in, steer away from those thoughts and re-focus on your breath. Try this for 3 minutes. Meditation is a muscle and with practice you will strengthen this muscle and grow in your ability to quiet your mind.

"Your heart is the size of an ocean. Go find yourself in its hidden depths." – RUMI

Lila



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Answers

SUDOKU #7

9	5	6	8	4	3	2	7	1
7	3	2	6	9	1	8	4	5
1	4	8	2	7	5	9	6	3
8	1	5	9	3	6	7	2	4
4	9	7	1	2	8	3	5	6
2	6	3	7	5	4	1	9	8
5	8	9	3	6	2	4	1	7
6	7	1	4	8	9	5	3	2
3	2	4	5	1	7	6	8	9

SUDOKU #8

6	8	9	3	1	2	5	7	4
1	7	3	4	6	5	9	2	8
2	4	5	9	8	7	3	6	1
7	1	8	6	5	9	4	3	2
3	6	4	7	2	1	8	5	9
5	9	2	8	4	3	7	1	6
8	3	1	5	9	6	2	4	7
4	5	6	2	7	8	1	9	3
9	2	7	1	3	4	6	8	5



Brainteasers

Page 2 The happy birthday song

Page 5 piano; rubber band

Page 6 Rebus Puzzle:

1. Drop in temperature 2. Last but not least 3. Hard up for cash

Page 9 Sound (sound of music/noise; "of sound mind and body;" a large body of water = sound)

Send ideas and comments to:

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UNTIL NEXT TIME !